

DEAD OF NIGHT

EPISODE SIX

TWO IN THE MORNING

BY LEO LEHMAN

© LEO LEHMAN

THE RIGHT OF LEO LEHMAN TO BE IDENTIFIED AS THE AUTHOR OF THIS WORK IS HEREBY ASSERTED IN ACCORDANCE WITH SECTION 77 OF THE COPYRIGHT DESIGNS AND PATENTS ACT 1988

ALL RIGHTS RESERVED WHATSOEVER IN THIS WORK ARE RESERVED AND APPLICATION FOR PERMISSION FOR ANY USE WHATSOEVER INCLUDING PERFORMANCE RIGHTS MUST BE MADE IN ADVANCE TO JUDY DAISH ASSOCIATES LIMITED, 2 ST CHARLES PLACE, LONDON W10 6EG. NO USE OR PERFORMANCE MAY BE MADE UNLESS A LICENCE HAS FIRST BEEN OBTAINED

THIS IS THE ONLY COPY OF THIS SCRIPT.
PLEASE RETURN IT AS SOON AS POSSIBLE
TO THE TELEVISION SCRIPT LIBRARY.

Camera Script
BBC 2: Colour

1st. Series

2152/2137
VTC/6HT/9307/MGW

"DEAD OF NIGHT"

"TWO IN THE MORNING"

by

LEO LEHMAN

TX - 11 1272

Directed by	..	PAUL ANNETT
Producer	..	INNES LLOYD
Script Editor	..	LOUIS MARKS
Assistant to Producer	..	ELLA SLACK
Designer	..	ARCHIE CLARK
P.A.	..	LINDA MCCARTHY
A.FMs.	..	TERRY DE VANEY
		JEAN ESSLEMONT
Assistant	..	CAROLE BISSET
Vision Mixer	..	DAVID GLOAG
Floor Assistant	..	FIONA MCINTOSH
Costumes	..	VALERIE GREEN
Make up	..	SIDONIA WEBSTER
T.M.1	..	ALAN HENDERSON
T.M.2	..	DAVID OGLE
Sound Supervisor	..	NORMAN CANLIN
Grams Op.	..	STUART STEVENSON

Sunday 29th October, Studio A:

14.00	-	18.00	Camera Rehearsal
18.00	-	19.00	Dinner
19.00	-	19.30	Sound & Vision Line up
19.30	-	22.00	<u>RECORD</u> : 'House' scenes.

Monday 30th October, Studio A:

10.45	-	13.00	Camera Rehearsal
13.00	-	14.00	Lunch
14.00	-	14.30	Sound & Vision Line up
14.30	-	18.00	RECORD/REHEARSE 'Office' scenes
18.00	-	19.00	Dinner
19.00	-	19.30	Sound & Vision Line up
19.30	-	22.00	REHEARSE/RECORD 'Office' scenes.

CAST LIST

Sunday 29th

Wisbech	..	PETER JEFFREY
Jessie	..	VIVIENNE MARTIN
Roberta	..	CARRIE JONES
Dr. Fortescue	..	RALPH NOSSEK
Mary	..	PAULINE STROUD
'Double'	..	BRYAN NOLAN

Monday 30th

Wisbech	..	PETER JEFFREY
Grandman	..	JOHN NETTLETON
Hazlehurst	..	DONALD DOUGLAS
Tea Girl	..	LOIS KENTISH
Tessa	..	JUDY MATHESON
Lofthouse	..	RICHARD DENNIS
New Secretary	..	ANDREA ALLAN
'Double'	..	BRYAN NOLAN

Non-speaking:

Typists:

RECORDING RUNNING ORDER: "TWO IN THE MORNING"

2152/2137

Sunday 29th October:

PAGE	SCENE	D/N	CAMS/SOUND	SHOTS
1A.	<u>INSERTS FOR SC.16B. STUDY.</u> Sean	N	5C(from landing) A2.	1- 2
RECORDING BREAK				
77	<u>28. INT. LOUNGE.</u> Jessie: Roberta: Sean	N	A3. 5D. 3C.	3- 5
RECORDING BREAK				
72	<u>26. INT. LOUNGE:</u> Roberta: Jessie	D	A3. 3C.	6
RECORDING BREAK				
2	<u>1. INT. BEDROOM.</u> Wisbech: Jessie	N	5A. A1.	7
RECORDING BREAK				
3	<u>2. INT. KITCHEN</u> Wisbech: Jessie: Roberta	D	1A. A2. 2A. 3A.	8 - 18
RECORDING BREAK				
6	<u>3. INT. STUDY</u> Wisbech	D	B1. 4A.	19
Recording run on				
7	<u>4. INT. KITCHEN</u> Jessie: Wisbech.	D	1A. A2. 2A.(3B)	20- 22
7	<u>5. INT. HALL.</u> Wisbech: Jessie	D	4B. B2. 1B. (2B)	23- 27
9	<u>6. INT. KITCHEN</u> Jessie	D	2A. A2.	28
RECORDING BREAK				
9	<u>INSERT SHOT FOR SC.3.STUDY</u> Wisbech	D	B1. 4X.	29
RECORDING BREAK				

Sunday 29th contd.

PAGE	SCENE	D/N	CAMS/SOUND	SHOTS
46	<u>15. INT. LOUNGE</u> Mary: Jessie	N	A3. 3C.	30
46	<u>15a. INT. HALL</u> Jessie: Wisbech	N	B2. 5B.	31
46	<u>15b. INT. LOUNGE</u> Wisbech: Jessie: Mary	N	1C. 2C. A3. 3C.	32- 40
RECORDING BREAK				
48a	<u>17. INT. LOUNGE</u> Jessie: Mary	N	A3. 3C.	41
RECORDING BREAK				
48	<u>16. INT. BEDROOM</u> Wisbech	N	1D. A1.	42
48	<u>16a. INT. LANDING</u> Wisbech	N	5C. Slung mic.	43
48	<u>16b. INT. STUDY</u> Wisbech	N	B1. 4A. (2 short pauses in sc.)	44- 46
RECORDING BREAK				
49	<u>18. INT. BEDROOM</u> Dr. Fortescue: Jessie: Wisbech	N	5C(from landing) 1D. A1.	47- 53
49	<u>19. INT. HALL & STAIRS</u> Wisbech: Fortescue: Jessie	N	1D(from bedroom) B2.	54
52	<u>20. INT. BEDROOM</u> Wisbech: Roberta: Jessie	N	1D. 5C. 2D. A1.	55- 69
RECORDING BREAK				
26	<u>10. INT. WISBECH'S HALL</u> Jessie	D	4B. 2B(from lounge) B2.	70- 72
Recording run on				
27	<u>11. INT. STUDY</u> Jessie	D	A1. 4A.	73
Recording run on				
27.	<u>12. INT. STAIRCASE & HALL</u> Jessie	D	4B. 2B(from lounge) B2.	74- 75

RUNNING ORDER: MONDAY 30TH OCTOBER. "TWO IN THE MORNING"

PAGE	SCENE	D/N	CAMS/SOUND	SHOTS
75	27. INT OFFICE. Secretary: Grandman: Hazelhurst: McKenna. NS: Typists.	D	5F. A4.	211
RECORDING BREAK				
75	INSERTS FOR SC.9. <u>WISBECH'S OFFICE.</u> McKenna.	D	4C. C2.	212. 213.
RECORDING BREAK				
12	7. INT. GRANDMAN'S OFFICE. Grandman: Wisbech	D	2E. C1. 3E. A3. 1E.	76- 119
RECORDING BREAK				
19	8. INT. CENTRAL OFFICE Hazelhurst: Wisbech: Tessa: Tea Lady: NS Typists.	D	2G. C2. 3E. A4. 4C. 5E.	120- 131
RECORDING BREAK				
22	9. INT. WISBECH'S OFFICE Wisbech: Hazelhurst: Tea Lady: Grandman	D	B3. 1E. 4C.	132- 141
RECORDING BREAK				
54	21. INT. GRANDMAN'S OFFICE Grandman: Wisbech: Tessa	D	2F. C1. 3D. A5. 1G.	142- 192
RECORDING BREAK				
61	22. INT. CENTRAL OFFICE Wisbech: Hazelhurst: Tessa	D	2G. C2. 3E. A4. 4C.	193- 203
RECORDING BREAK				
70	24. INT. CENTRAL OFFICE Lofthouse: Wisbech: Hazelhurst	D	A4. 4C.	204.
RECORDING BREAK				
71	25. INT. WISBECH'S OFFICE Lofthouse: Wisbech	D	B3. 1F. 5F.	205- 210

"DEAD OF NIGHT"

'TWO IN THE MORNING'

by

Leo Lehman

ALL TELECINE SEQUENCES TO BE TRANSFERRED TO TAPE
SEPARATELY, IN LONDON, WITH CAPTIONS SUPERED OVER
OPENING AND CLOSING SEQUENCES.

TELECINE 1.

Ext. Hill. Day.

A MAN and his DAUGHTER,
In middle distance,
flying a kite.

Lyrical tune.

Titles.

Ext. Suburbia. Night.

A row of utterly usual
houses, all dark. Dead
of night. A light
suddenly goes on
in one of them, then
off again, then on.

END TELECINE 1.

JOIN TO SC. 2.

Boom A. pos. 1

7.

5

2s. WISBECH
sits into L.
f/g.

Crane up to
MCU WISBECH
as he leans
back.

1. INT. BEDROOM. NIGHT.

(A MAN AND A WOMAN IN
BED (LONG MARRIED)
NIGHT LAMP ON.
PERSPIRATION PEARLING
ON HIS FOREHEAD)

JESSIE: What's the matter?

WISBICH: Bad dream.

JESSIE: Oh, give over. I was sound
asleep, no need for that.

WISBICH: What?

JESSIE: Don't do that, it hurts my
eyes.

WISBICH: It was a horrible dream.
I was standing in a room.

JESSIE: I am not interested.

WISBICH: I kept falling over people.
He kept coming up, and spitting
at me.

JESSIE: Shut up, don't be disgusting.
What time is it, for God's sake?

WISBICH: It's only two.

JESSIE: It feels like five in
the morning. (SHE TURNS FROM HIM)
I have told you, go and see a
doctor.

WISBICH: I didn't mean to wake you.

-2-

RECORDED

BREAK

Join to Telecine 2.

TELECINE 2:

Ext Row of Houses. Night

Row of houses again, light
goes off. All's well now.

End Telecine 2.

JOIN TO SC.2.

7(Boom A. pos. 2)

8. 1 A
MCU ROBERTA
Pan R. to
MCU JESSIE

2. INT. KITCHEN. DAY.

(BREAKFAST:
WISBICH:
JESSIE, HIS WIFE:
AND DAUGHTER
ROBERTA. AND
A PAPER)

9. 2 A
MCU WISBECH.reaction

10. 3 A
3s.

WISBICH: Can't eat it.

JESSIE: Don't eat it. But don't
make a fuss.

WISBICH: The Unions are going to
be the end of us.

JESSIE: It's no skin off my nose.
You should be in one yourself.

WISBICH: I am.

JESSIE: Well, it's not done much
for you, has it?

11. 2 /
MCU WISBECH

WISBICH: Precisely./ It's those
who shout loudest who get all the
attention.

12. 1 A
2s. ROBERTA & JESSIE

JESSIE: You shout loud enough.
You're a bully./ (TO ROBERTA)
Did you know your father was a
bully? He wakes me up in the
middle of the night.

13. 2 /
MCU WISEECH

(1 next)

(13 on 2)

Slow tighten
to CU.

WISBICH: I had a nightmare.

JESSIE: Big deal. Look at me
Roberta.

WISBICH: I saw a man who was
myself.

14. 1 A
W/A 2s. Newspaper
L. f/g.

(RINGS UNDER HER EYES)

JESSIE: Very funny. I couldn't
sleep at all after that.

WISBICH: You went back to sleep
in two minutes flat.

JESSIE: Are you telling me you
can tell whether I am sleep or not?
(TO ROBERTA) It's twenty past.

15. 2 A
ROBERTA rises oof L.
MCU WISBECH. ROBERTA
tipped in R.O.F.

(ROBERTA GETS UP./
KISSES FATHER)

ROBERTA: Goodbye.

16. 1 A
2s.
as ROBERTA Xs
JESSIE & Exits R.
b/g., crab L. to
bring WISBECH
into L. f/g.

WISBECH: Bye.

(KISSES MOTHER)

JESSIE: Bye.

(EXITS)

JESSIE: In front of the child.
Shame.

WISBICH: What did I do?

JESSIE: Complain, complain,
complain. Won't eat this, won't
eat that.

WISBICH: My stomach's upset.

(2 next)

(16 on 1)

JESSIE: Get it seen to.
(TO ROBERTA, IN HALL)
Don't forget your dinner money.

ROBERTA: (VOICE OFF) No, I've
got it.

WISBECH rises.
Xs L-R. to R.
b/g.

JESSIE: I have to think of
everything. Where are you going?

Tighten to hold
JESSIE L. f/g.

(WISBICH GETS UP)

WISBICH: I don't know. I don't
know where I am going.

(LOOKS AT HIS WATCH.
HE HAS TO ANYWAY)

17. 2 A
MCU WISBECH

JESSIE: You are forty three years
old, it is time you found out.
(ROBERTA RE-ENTERS)

Tighten to CU.

ROBERTA: Thank you Mum Bye.

JESSIE: Bye.

WISBICH: Bye.

18. 1 A
2s. a/b

(DOOR BANGS)

America is falling apart.

As WISBECH exits,
tighten to MCU
JESSIE

JESSIE: Don't worry about
America. Worry about us. I
am falling apart.

(HE GOES OUT.
CAN'T STAND ANY
MORE.
SHE PAYS NO ATTENTION
TO HIM)

RECORDING BREAK

BOOM B. pos. 1

19. 4 A Bed R. f/g. 3. INT. STUDY. DAY.

See WISBECH
enter

Hold him
fwd. to table.

Crab R., holding
him L. to desk.

Crab L. holding
him back to
table.

Crane up to MS
then down as he
moves away to
exit, holding
books L. f/g.

(ENTERS HIS ROOM.

A PRIMITIVE STUDY.
BOOKS, PAINT. GREAT
DISORDER. SHE NEVER
COMES IN THERE.

ONE WOULD HAVE THOUGHT
HE WAS A TIDY MAN, THIS
ISN'T SO.

LOOKS INTO A SMALL MIRROR
THERE, AND IS LOOKING FOR
SOMETHING ELSE. HIS
BRUSHES.

PUTS THEM IN HIS BRIEFCASE,
OR SEEMS TO AT LEAST, IN
THE PROCESS SOME BOOKS GET
DISTURBED. ONE OF THEM
LYING FACE DOWN ON THE
COUCH, A PAPERBACK, READS
DOSTOYEVSKY.)

(on editing: drop in insert
shot 29 of book picked
up & dropped)

Recording Run on

/ Boom A. pos. 2 /

20. 1 A 4. INT. KITCHEN. DAY.

JESSIE seated
in L. f/g.

Hold her rise
& move away
to door.

(SHE IN THE KITCHEN:
HE DESCENDING)

JESSIE: Take your umbrella.

WISBICH: (VOICE OFF) It's not
going to rain.

JESSIE: I don't want you coming back
here sopping wet.

21. 2 A
M2s.fav.WISBEFH

/ clear 1 to pos. B.Hall /

22. 3 B
O/shoulder 2s.
fav.JESSIE.
She moves o.o.f.
R.

WISBICH: (WEAKENING) It's
a sunny day.

JESSIE: You know better than the
weather, I suppose.

23. 4 B
2s.
WISBECH L.
f/g., onto
JESSIE.

5. INT. HALL. DAY.

/ Boom B. pos. 2 /

(HE IS RUTTING ON
HIS RAINCOAT)

SHE, IN THE DOOR)

WISBECH: Oh, dear, dear, dear ...

JESSIE: What's the matter?

WISBICH: Another chap's been shot
in Belfast.

JESSIE: You worry about your own,
Is that what you've been thinking
about? (cont...)

(2 next)

(23 on 4)

(HE IS ABASHED, PICKS
UP UMBRELLA)

JESSIE: (cont) What have I done to
deserve it? Hm?

(BRIEFCASE)

It's Thursday.

WISBICH: So what?

JESSIE: You won't be in for supper.

WISBICH: No.

24. 2 3
2s. fav. WISBECH

JESSIE: I may
be going to the pictures with Mary
and Sean, anyway./

WISBICH: Who's Sean?

JESSIE: Sean is Mary's new fiancee.

25. 4 B
o/shoulder 2s.
fav. JESSIE

WISBICH: What about Roberta?

JESSIE: It's an A. She can come
if she wants to.

WISBICH: She has school tomorrow.

26. 2 B
a/b

WISBECH breaks
back.

JESSIE: You've never worried about
that before./

WISBICH: Why don't you go on
Saturday?

27. 1 B
M2s.

JESSIE: Because Saturday we are
going to my sister's./

/Cam. 2 fast clear to 1's pos. A/

(2 next)

(27 on 1)

(HE SHUTS HIS EYES,
OPENS DOOR, IS GONE)

Tighten on
JESSIE R. f/g
as WISBECH
moves to exit
L. b/g.

JESSIE: (cont) Look where you're
going, or you'll walk into a bus.

(DOOR SHUTS BEHIND HIM.

SHE WALKS BACK TO
THE KITCHEN - ALL
PASSION SPENT)

28. 2 (1A)
MLS JESSIE
entering
kitchen

/ Boom A. pos. 2/

Table L. f/g.

6. INT. KITCHEN. DAY.

She sits on
Q. Crab R. to
frame her R.
f/g onto empty
table.

(SHE SITS AT THE
TABLE, TURNS TO
THE PAGES OF THE
PAPER WHICH INTEREST HER.
HER.

SILENCE IN THE KITCHEN.
SHE TURNS ON THE RADIO.
POP.

RECORDING BREAK

INSERT SHOT FOR SC.3.

STUDY SCENE

29. 4 X
CU Book being picked
up & dropped.

RECORDING BREAK

TELECINE 3

EXT/INT. BUS. DAY

Estabs. shot. Bus in traffic.

Inside bus: crowded.

A YOUNG WOMAN is facing him. WISBECH sees the OTHER MAN chatting to her.

WISBECH is indignant.

Bus stops. other passengers on.

He cannot see the man's face.

Two girls in f/g are chatting:

GIRLS: So I said, if you want to get off with her, go on, I said, I couldn't care less.

What'd he say to that?

He just put two fingers in his mouth and whistled ..

Put his fingers in his mouth?

And whistled. Oh, he's a crude bastard.

He sees the headline in MAN's newspaper next to him

'Horror at Ca Mau'

As bus stops again, OTHER MAN turns, glances twds. WISBECH. He looks exactly like himself.

THE MAN passes him, to go out of the bus.

WISBECH starts to go after him, but gets caught up in crowd.

He sees MAN disappear into crowd, going into railway station.

NEIGHBOUR: You all right? You're not going to fall?

WISBECH: No. No. Fine. Thank you...

The doors shut and the bus moves off again.

End Telecine 3.

JOIN TO Sc.7. P.12

Recording on Monday 30th October.

76. 3 E 7. INT. GRANDMAN'S OFFICE.
Empty screen.

GRANDMAN walks
into MS.

/BOOM A. pos. 3 /
/BOOM C. pos. 1 /

Pull back ahead
of him to 2s. with
WISBECH following,
to pos. D.

(HIS BOSS'S OFFICE:
PRATICAL, COMFORTABLE,
NOTHING EXTRAVAGANT.)

They sit.

GRANDMAN: So its not the work
that bothers you, Wisbech.

WISBECH: No.

(1 next)

ON TO PAGE 13

(76 on 3)

GRANDMAN: What then?

77. 1 E
2s. fav. GRANDMAN

WISBICH: It's the grade./

GRANDMAN: (SIGHS)

you had the chance of becoming assistant underwriter, but you chose not to.

WISBICH: No. I moved to claims.

GRANDMAN: At that time claims inspector was grade four.

WISBICH: Right. I was grade four.

78. 2 E
2s. fav. WISBICH

GRANDMAN: Therefore you didn't lose anything./

79. 1 E
MCU GRANDMAN

WISBICH: Except the chance to becoming senior underwriter./

80. 3 D
MCU WISBICH

GRANDMAN: Yes, but that's an imponderable.../

81. 1 E
2s.

WISBICH: (SWALLOWS) , I got stuck in claims./

GRANDMAN: That was your decision.

WISBICH: Last year, however, I moved over to salvage.

82. 3 D
MCU WISBICH

GRANDMAN: It was rated four, /

83. 1 E
2s.

WISBICH: Yes./

GRANDMAN: Well?

84. 2 E
MCU WISBICH

(SILENCE)/

85. 3 D
MCU GRANDMAN reaction

WISBICH: The Job Evaluation Man. (Cont..)

(2 next)

(85 on 3)

86. 2 E
MCU WISBECH

(SILENCE)

WISBICH: (Cont) As a result of Mr. Miller's investigation, if you will recall, the job was regraded almost immediately after I took it on.

87. 1 E
a/b

WISBICH: I was back in grade three.

GRANDMAN: But not your salary.

WISBICH: No, not my salary, no....

88. 2 E
a/b

GRANDMAN: What are you complaining of then? It can happen to anyone. We live in a changing world.

(WISBICH LETTING
BITTERNESS AT LAST
COLOUR HIS WORDS)

89. 1 E
2s.

WISBICH: But Mr. Hazelhurst has just been appointed senior underwriter, which puts him in grade five. We joined the firm together.

GRANDMAN: You should not have moved to claims.

WISBICH: I was assured at the time it would not jeopardize my prospects.

90. 2 E
2s.

GRANDMAN: By whom?

91. 1 E
a/b

WISBICH: Actually, Mr. Hazelhurst was of this opinion himself.

GRANDMAN: But he did not move with you.

(2 next)

(91 on 1)

WISBECH turns
R. f/g.

WISBICH: Until recently he always
said he regretted it.

GRANDMAN: What do you want me to do
about it? /

92. 2 E
MCU WISBECH

WISBICH: Hm? /

93. 1 E
a/b GRANDMAN
rises. Hold
him fwd. then
o.o.f. R.

GRANDMAN: You must have something in
mind. had

(SILENCE) /

94. 3 D
MS WISBECH
L. f/g.
GRANDMAN moves
to R. b/g.
Tighten frame,
losing GRANDMAN
as he moves fwd.
framing WISBECH
into cigarette
box.

WISBICH: I cannot think, at the moment.
(SILENCE) Yes, Yes, I can. Sir, do
you see any future for me in this firm?
Where do I go from salvage? Would you
be of the opinion I should move back
to underwriting?

GRANDMAN: No, you have lost too much
time.

WISBICH: That's what I was afraid of.

WISBICH: I no longer feel
indispensable.

GRANDMAN: No man is, surely.

(1 next)

(94 on 3)

95. 1 E CU WISBECH WISBICH: I no longer feel... For
fifteen years now... Excuse me/ No
96. 2 E CU GRANDMAN react. I don't smoke, you know, Sir, I don't
smoke./ I have carried out my task
97. 3 D 2s. Hold with unfailing loyalty and attention
GRANDMAN fwd. then to detail. But the verdict of the
o.o.f. L. panning Job Evaluation Man has been a shattering
down onto WISBECH blow to me. I have lost my bearings.
I appeal to your sense of fair play,
sir, and of decency.

(SILENCE)

98. 1 E 2s. as GRANDMAN
sits L. b/g. GRANDMAN: I am going to surprise you.
I share your disappointment. Do you
think that I wanted the activities
which are traditional to our firm to
be reevaluated? No. I suffered myself.
99. 2 E MCU WISBECH You and I are - in our different
100. 1 E a/b stations - the backbone of this firm:/
while everybody else is on the move,
we remain. Steady as a rock./
101. 2 E a/b
102. 1 E a/b WISBICH: You at the top, I at the
bottom, sir. /

GRANDMAN: That is the essence of
Convervatism. You are a Tory, surely.

WISBICH: I have been.

103. 2 E a/b GRANDMAN: Hm? /

104. 1 E 2s.a/b. WISBICH: Until recently. /

GRANDMAN: What's happened to change
your mind?

WISBICH: I have been very impressed by
Mr. Clive Jenkins, sir.

(2 next)

(104 on 1)

105. 2 E GRANDMAN: Mr. Clive Jenkins. Wisbich,
a/b reaction is the very model of abrasive Torvism/
106. 1 E (STANDS UP) I want to assure you
a/b speaking not, please - that you are faced
107. 2 E with no dangers, that your position
a/b reaction here is inviolate. More, that it is
108. 1 E solid. No, no, if you can get over
Tight 2s.fav. the anxiety caused by this very nasty
GRANDMAN Job Evaluation Man / who has devalued
109. 3 D your job but not you - all will be
M2s. as they well. These are outside agencies.
rise. There is such a thing as heart. / You
have heart, Wisbich. Thank you.
Thank you for coming, and being so
frank.

Crab R. with
them, holding
WISBECH L.O.F.

WISBICH: Thank you, sir.

GRANDMAN: What's the matter...

WISBICH: I had a reason for coming...
I can't think now.

GRANDMAN Xs
above WISBECH
o.o.f. L.
Tighten to
MCU WISBECH

GRANDMAN: You will not smoke before
you go, will you have a drink?

(WISBICH NODS ASSENT)

110. 2 E Glasses. /
2s. GRANDMAN L.
f/g onto WISBECH

(HE WALKS OVER TO
CABINET. HE IS A
PRACTISED HAND AT
THIS)

Port? Is this sherry?

WISBICH: Sherry. A small sherry.

111. 1 E MCU GRANDMAN
reaction reaction
/2 clear to F.thro'trap/

GRANDMAN: Salvage is proud of you.

(GRANDMAN POURS OUT A
GLASS OF SHERRY FOR
WISBICH AND HIMSELF)

112. 2 E M2s.a/b.GRANDMAN
moves to WISBECH

Have you been worried generally, lately?

113. 3 D M2s.

(113 on 3)

WISBICH: Yes. About not being wanted. And usurpers. If you see what I mean.

GRANDMAN: Do you take anything for it?

WISBICH: No, I don't believe ... No, not so far.

Track back & L.
as GRANDMAN moves
to drinks, holding
2s.

GRANDMAN: Very wise. Get over it. It's the only way.

(HE AND WISBICH DRINK)

I am glad we've solved that one.

WISBICH: Yes, sir.

GRANDMAN: Did you know, we have a new man coming in, today?

114. 1 E
MS GRANDMAN moving

WISBICH: No, I didn't. /

GRANDMAN: Assistant to the personnel manager.

115. 2 F(thro' trap)
O/shoulder deep
2s. onto WISBECH.

WISBICH: Assistant to Mr Saunders.

GRANDMAN: Correct. He is going to liaise between the departments.

WISBICH: Yes, we needed somebody to do that.

GRANDMAN: Name of McKenna. You haven't met him yet?

116. 1 E
O/shoulder 2s.
fav. GRANDMAN

WISBICH: No, no. /

(2 next)

(116 on 1)

117. 2 E MCU WISBECH GRANDMAN: I believe he was in salvage, at one time.

WISBICH: Was he?

118. 1 E MCU GRANDMAN GRANDMAN: Yes. At the Merseyside End.

119. 2 E CU WISBECH reaction (DRINK UP)

RECORDING BREAK: CAMS. REPOS.

120. 3 E IS Central Pool entrance. TYPISTS f/g. See HAZELHURST enter. Zoom into MS He walks o.o.f.L. 8. INT. OFFICE. (CENTRAL POOL). DAY. BOOM A. pos. 4. / BOOM B. pos. 3. / BOOM C. pos. 2.

(THIS IS THE CROSSROADS OF THE OFFICE. INDIVIDUAL OFFICES, INCLUDING WISBICH'S, BUT EXCLUDING GRANDMAN'S, ARE BEHIND OPEN PARTITIONS OR GLASS. /

121. 2 G MIS HAZELHURST Pan him L. to desk, with TESSA A FAIR DEAL OF ACTIVITY. HAZELHURST (AS IT WILL SOON TURN OUT) TO WISBICH, AS HE IS LEAVING GRANDMAN'S)

122. 4 C MS WISBECH in doorway.

123. 2 G a/b HAZELHURST: Any news on Sawicki's?
Hold HAZELHURST to WISBECH L. f/g. profile WISBICH: I am going there this afternoon.

HAZELHURST: What do you reckon we are going to be left with?

WISBICH: Twenty thousand.

HAZELHURST: Jesus wept.

WISBICH: In my opinion, they crashed even before July.

(4 next)

(123 on 2)

HAZELHURST: It was raining in July.

124. 4 D(pushed in)
M2s.

WISBICH: It's going to be difficult
to prove /... Did you say ...

Track back
with them holding
M2s.

HAZELHURST: Have you seen Grandman?

WISBICH: Yes. Did you?

HAZELHURST: What did he have to say?

WISBICH: Oh, we had a very agreeable
chat.

HAZELHURST: Are you going to get back
your grade ?

125. 3 E
2s. WISBECH &
HAZELHURST.
TYPISTS f/g.

WISBICH: Hm? / I no longer think
it matters so much.

126. 4 C
tight 50/50
2s. WISBECH &
HAZELHURST

HAZELHURST: But that's what you were
seeing him about.

WISBICH: Why are you attacking me,
Hazelhurst? It was your idea in
the first place.

HAZELHURST: What?

(3 next)

126 on 4)

WISBICH: That I should move over to claims.

HAZELHURST: I did not tell you to move from claims to salvage.

(A YOUNG WOMAN AT
HAZELHURST'S ELBOW)

YOUNG WOMAN: Will you have a cup of tea, Mr Hazelhurst?

127. 3 E
3s. with TEA
LADY

HAZELHURST: Thank you.

YOUNG WOMAN: The trolley's just here.

(SOMEHOW, SHE DOESN'T
ASK WISBICH, NOT OUT
OF RUDENESS, BUT BECAUSE
SHE DIDN'T THINK ABOUT IT)/

128. 5 E
3s.

HAZELHURST: What about Mr Wisbich?
Tea?

WISBICH: Oh - all right. Yes, I
will. /

129. 4 C
Tight 2s. WISBECH
& TEA LADY

YOUNG WOMAN: (CHASTENED) Milk, sugar?

Tighten to
MCU WISBECH

WISBICH: Yes, please.

130. 3 E
3s. HAZELHURST,
WISBECH & TEA
LADY.

HAZELHURST: Did you see the game
last night?

WISBICH: No, I didn't.

HAZELHURST: That was a terrific
game.

(4 next)

(1 on 3)

WISBICH: I know you wish me well.
I am just bothered, you know. I
am awfully bothered for some reason.

131. 4 C
M2s. HAZELHURST
& WISBECH.

YOUNG WOMAN: Your tea, Mr Wisbich. /

Track back, holding
them fwd.

WISBICH: I will take it with me.

HAZELHURST: Have you met
The new man.

WISBICH: Personnel.

HAZELHURST: Yes.

WISBICH: No, not yet.

HAZELHURST: I thought I saw him
going into your office. (TO SOMEONE
ELSE) Right. I am coming.

(HAZELHURST DEPARTS
WITH HIS CUP OF TEA,
WISBICH WITH HIS.

WISBICH WALKS TOWARDS
HIS OFFICE)

132. 1 E
McKENNA R.f/g.(shouBer only)
WISBECH in office
door.

As McKENNA
swivels, zoom
into MCU
WISBECH

9. INT. OFFICE (WISBICH'S). DAY.

(Insert shot of McKENNA)

(HE COMES IN. HIS
NAME IS ON THE DESK:
WE CAN READ IT.
SOMEBODY IS SITTING IN
HIS CHAIR, SWINGS ROUND.

(4 next)

THE MAN IS HIMSELF, OR
SO MUCH LIKE HIMSELF AS
NO MATTER.

133. 4 C
MCU WISBECH
Loosen to 2s.
with TEA LADY

SEEING HIM, THE MAN
WAVES TO HIM (FRIENDLY
GESTURE), GETS UP, AND
WALKS JAUNTILY PAST HIM./

HE STANDS MOTIONLESS.
THE YOUNG WOMAN FROM
CENTRAL POOL CATCHES UP
WITH HIM)

YOUNG WOMAN: Honestly, you're very
absentminded, today you didn't take the
sugar, did you?

(HIS CUP IS SHUDDERING
IN HIS HAND)

WISBICH: Who was that?

YOUNG WOMAN: That's Mr. McKenna he
has just joined us. He's in
personnel.

(Insert shot of McKenna)

134. 4 C
a/b Pan WISBECH
thro' door R.

135. 1 E
2s. WISBECH at
desk f/g.
HAZELHURST into
him. Crab L.
to hold WISBECH
L. f/g.

(HE SEES HIM TALKING
BRIEFLY TO HAZELHURST
-- IN THE PERSPECTIVE
OF THE DOOR./

HE TAKES THE SUGAR.
THE GIRL DEPARTS./

UNEXPECTEDLY,
HAZELHURST WALKS UP
TO HIM. HE CARRIES A
FILE)

HAZELHURST: Listen, this will
interest you: it's the breakdown of
the original estimates of the
Sawicki assets. I had them
duplicated.

WISBICH: Yes, Yes. Thank you.
You have just been talking to the
new man.

HAZELHURST: Who?

(135 on 1)

WISBICH: McKenna, what's his name.

HAZELHURST: Yes. And?

(WISBICH STAGGERS)

Are you all right?

Pan WISBECH L.
crabbing R. to
o/shoulder with
HAZELHURST

WISBICH: Yes, I am. I am. Has
nothing struck you about him?

HAZELHURST: No. What?

WISBICH: Doesn't he remind you of -
of somebody?

On Q. tighten
to MCU WISBECH

HAZELHURST: Who?

WISBICH: Of somebody in the office.

HAZELHURST: I can't think ...

WISBICH: Oh, come, come, come.

HAZELHURST: Who?

(WISBECH GESTURES WITH EYES)

136. 4 C
MCU HAZELHURST

HAZELHURST: You? / Well, now that you
mention it.

WISBICH: Ah.

137. 1 E
MCU WISBECH

HAZELHURST:
may be some resemblance. /

There

138. 4 C
MS HAZELHURST.
Hold him fwd.
crabbing R. to
tight 50/50 2s.

WISBICH: Some ... My God.

HAZELHURST: Look, why don't you have
a word with him yourself, he's a
very nice fellow.

(1 next)

(138 on 4)

WISBICH: No, don't call him ...

HAZELHURST: Why?

WISBICH: I'd rather not.

HAZELHURST: What's the matter?

Hold HAZELHURST
L. f/g. as WISBECH
moves away R.

WISBICH: I saw him on the bus
this morning.

HAZELHURST: Did you?

WISBICH: Yes.

HAZELHURST: It must have been somebody
else. He gets here by car.

WISBICH: (SHOUTS) I don't believe
you. /

139. 1 E
MCU HAZELHURST

HAZELHURST: (FROWNS) Do you want me
to leave you the file? /

140. 4 C
O/shoulder 2s.
As HAZELHURST
goes o.o.f. L.,
WISBECH sits,
tightening to MCU

WISBICH: Which? Yes. It's of no
consequence.

(SILENCE. HAZELHURST
COES.

HE SITS AT HIS DESK,
OPENS FILE: SAWICKI
BROS/

141. 3 E
P.O.V. VLS HAZELHURST &
GRANDMAN. Pull back, focussing fwd.
onto tight profile CU WISBECH.
Crab L. panning down onto briefcase.

Boom B. pos. 2

70. 2 B 10. INT. WISBECH'S HALL. DAY.

MLS Hallway
framing lounge
door f/g. See
JESSIE coming
downstairs.

(TELEPHONE IS RINGING
IN HIS HOME.

JESSIE ANSWERS. SHE
WAS WASHING HER HAIR)

71. 4 B
Low angle: MS
JESSIE

Slow tighten
to MCU. Let
her go o.o.f.

JESSIE: Oh, its you. I've got a
wt head.... No, no. Head. I
can't hear. Hurry up. The brushes?
What about the brushes? Didn't you
take them with you? Listen, I am
going to catch pneumonia ...
where to you think you ... oh....
wait.

72. 2 B
a/b.

See JESSIE
go upstairs.

(SHE WALKS UP STAIRS
WRAPPING A TOWEL ROUND
HER HEAD, CURSING)

Recording Run on

ON TO SC.11.

73. 4 A 11. INT. STUDY. DAY. /Boom A. pos. 1/
Bed R.f/g.
As JESSIE
enters Hold (ENTERS STUDY, LOOKS
her action FOR BRUSHES, DOESN'T
FIND THEM)

She exits.

Recording Run on

74. 2 B 12. INT. STAIRCASE AND HALL. DAY. /Boom B. pos. 2/
MLS JESSIE
down stairs (IS WALKING DOWN AGAIN,
PERFUNCTORY LOOK AROUND
(WE FOLLOW HER ALL THE
WHILE), REACHES TELEPHONE)

75. 4 B
MS JESSIE at
phone. JESSIE: No. You must have left
them on the tube, or something.
How much is that going to cost?
My hair is wet, I am not doing
anything else for you. If you
have no brushes why don't you
come home for a change and come to
the cinema with Sean and Mary.
Who's Sean? Sean is the man she is
going to marry ... You should meet
him. You might find out how to
treat a woman ...

RECORDING BREAK

TELECINE 4:

Ext. Paulkner Brothers.
Day.

LONG SHOT OF THREE MEN -
one of them is WISBICH,
one the local works
ex-Manager, the third
a partner in the firm -
walking along a tool
factory shed. SMITH
has a big open pad with
him, in which he intends
to write down important
notes.

PARTNER: Six mills and four lathes,
two are Swiss.

CLOSE SHOT. THE
MANAGER nods his head.

MANAGER: Ten pieces. Two go
back to 1949. Five came when we
had the extension built in 61, one
is brand new. Well, practically.
It's six months old.

WISBICH: I will have to take down
serial numbers, and so forth.

PARTNER: Naturally.

They stand by the door:
semi-conscious inside.

MANAGER: Would you mind waiting
a couple of minutes? There's an
independent assessor in there.

WISBICH: Not at all.

The ASSESSOR is inside
the shed.

MANAGER: It's unfortunate that he should have turned up just at the same time as yourself. We don't want to hurry him.

PARTNER: The firm is seeking a second opinion, if you see what I mean.

WISBICH: We are all entitled to a second opinion.

MANAGER: He won't be long.

WISBICH glimpses into the darkness of the shed.

Int. Shed. Night.

The flitting FIGURE of a man behind some machines.

He wears the same macintosh as Wisbich.

WISBICH looks again. Shudders.

Ex. Caulkner Brothers.
Ex.

MANAGER: It hasn't been any kind of summer so far, has it?

PARTNER: No. Everything in our garden is about two weeks late, what am I talking about, three - three, at least.

MANAGER: Yes, same here.

PARTNER: (TO WISBICH) Are you a gardener at all?

WISBICH: No. Hardly. Well,
at weekends.

WISBICH, again, furtively
inside the shed.

PARTNER: It's a shame, I think,
that a firm like ours should find
itself in these difficult circum-
stances. The Government is to
blame, they haven't delivered the
goods.

MANAGER: I think they've finished -

WISBICH watches two men
emerge from the gloom.
He would like to suck,
shuts his eyes.

VOICES: All right. Thanks. Ok?
I was half an hour late coming
in. Traffic jam all the way from
Bermondsey. I think there was an
accident.

WISBICH opens eyes:
The ASSESSOR is not at
all like him: beard,
glasses, nothing whatever
to do with WISBICH.

VOICES: Lorry overturned. See
you, Mike. See you, Bill.

The ASSESSOR and his
COMPANION are walking
away.

MANAGER: Shall we now?

PARTNER: Yes.

MANAGER: This way.

PARTNER: Right. Right?

WISBICH: What? Yes. Yes. Certainly.

They enter.

MANAGER: This is the most recent one, which comes from Germany.

WISBICH: Right.

PARTNER: We had to suspend all further payments, pending investigation.

Their voices.

The desolate landscape
of the deserted factory.

TELEPHONE 43-centa. ART CLASS

(EVENING CLASS:
PAINTING.

THEY ARE PAINTING
A STILL LIFE, FOR
WHICH, HOWEVER,
THEY ARE ENCOURAGED
TO PROVIDE THEIR
OWN, IMAGINATIVE
BACKGROUND.

HE IS PAINTING NEXT
TO A MIDDLE AGED
LADY: THE CANVASSES
STAND QUITE HIGH:
YOU CANNOT SEE
EVERYBODY.

Telecine.

WISBICH SMILES AT
HER. (SOMETHING
TO DO WITH WHAT
THEY ARE DOING)

SHE DOES THE SAME.

THE TEACHER PASSES
WITH A JUDICIAL
STEP)

TEACHER: (TO THE LADY, MRS. FRITH)
I like the vertical lines.

MRS. FRITH: Thank you.

TEACHER: I should extend these,
what do you think, to get a more
stringy effect.

MRS. FRITH: Yes, thank you.

(HE GLANCES AT
WISBICH'S)

TEACHER: Yes, carry on.

(HIS VOICE, BEHIND
THEM NOW)

Good. Not bad.

(PAUSE)

WISBICH: (TO MRS. FRITH) I am
not in the mood, today, I must
say. Borrowed brushes. It's
like playing with somebody else's
racket. It is a mystery to me,
where mine have got to. I could
have sworn I had put them in my
briefcase, this morning.

telecine

TEACHER: (BOOMING IN THE BACK)
Ah, now this is - yes - well, we
have a newcomer here - look what
he comes up with. Note the
luminosity here. That's just what
we were talking about, the other
day.

MRS. FRITH: (TO WISBICH) When I
joined last year, it was for a
therapeutic purpose. I make no
secret of it. But I am doing it
for the sheer pleasure of it now.

WISBICH: Well, you know, same
here. I cannot say more.

TEACHER: (AS BEFORE) You see,
it's so alive that it's frightening,
it's frightening. That of course
is the quality of a great still
life: you are afraid that it's
going to breathe or scream at
you. I wish we could get it here,
too.

OTHER VOICE: I think I have an
idea.

TEACHER: How are you going to
get it?

OTHER VOICE: I think I can get it
with charcoal, wait.

(HE GOES TO GET
IT(?))

TEACHER: I want to come round
and have a look at it. Yes, do
come round, Mrs. Frith. You see,
the simple result of having this
very transparent background is
that the objects come out at you,
as it were. Please come nearer.
(cont...)

Telecine

TEACHER: (cont) It is achieved through use of false perspective, but also the contrast in the fabric of the paint. No question about it: the quality of these phosphorescent greens is almost like that of gouache. But it isn't gouache. Yes, do come closer, Mr. Wisbich, it's worth having a good look, I believe that what the artist is going to do now is to darken this part here considerably, am I right, using charcoal.

(A GROUP OF ABOUT FIVE OR SIX OF THE STUDENTS HAS NOW GATHERED ABOUT THE NEWCOMER'S PICTURE, INCLUDING WISBICH)

OTHER REMARKS: He is a very talented man.

Liverpool Polytechnic, I think.

Who said, Irish?

(SUDDENLY, WISBICH PRODS MRS. FRITH'S ARM)

MRS. FRITH: What is it?

WISBICH: They're my brushes ...

(MRS. FRITH LAUGHS AT THIS.

AT THE SAME MOMENT, THE NEW STUDENT RETURNS. HE IS THE MAN IN THE UNDERGROUND, MARVIN, WISBICH'S DOUBLE)

Telecine

TEACHER: Am I right, I was just saying what I thought you were going to do.

(WISBICH HIDES BEHIND HIS CANVAS, HIS HEAD TURNED AWAY FROM THE EXCITED GROUP.)

THE ARTIST, CHARCOAL IN HAND, COMPLETES HIS PICTURE. VOICES OF APPROVAL.

WISBICH STOPS HIS EARS, AS HE SCANS, WITHOUT WANTING TO, HIS OWN UNFINISHED PICTURE)

TELECINE 4 Contd. Canteen

MRS. FRITH: No, no, our lot have all gone, I think. There's only Miss Levy left. I expect you know who she's waiting for. I mustn't gossip, cut my tongue out. It's very good coffee, isn't it? I must say, at work, the coffee isn't half as good, although, my goodness, they could well afford it. No, I think I shall always be grateful to the Labour Government for what they have done in this sphere. We have a deplorable canteen. How's your pizza?

WISBICH: Well, it's not a real pizza ... To tell you the truth I am not hungry, Mrs. Frith. I am not a well man. (cont...)

Telecine

WISBICH: (cont) A very strange thing has happened - you may not have noticed - I am quite aware there was a crowd of people there, and other people simply do not notice: I am being dogged - pursued - by a man who looks exactly like myself. Now - now, please don't - no, don't look at me with pity. I have - as you know, I am an avid reader, and I have - actually come across a story which is very similar, perhaps you have, too, in a Russian novel. I think it was by Dostoyevsky.

MRS. FRITH: It is. It is by Dostoyevsky.

WISBICH: How wonderful that you should know it. I could never discuss it at home, or at the office, for that matter.

MRS. FRITH: Well, we know what those places are like.

WISBICH: My wife is not a keen reader, I could not discuss it with her.

MRS. FRITH: Oh, but I am sure there is so much else which you can discuss with your wife.

WISBICH: Yes. Yes, of course. All the same, I look forward enormously to these classes. One can be very isolated culturally in English suburbia.

MRS. FRITH: I know what you mean, Mr. Wisbich, only too well.

Telecine

WISBICH: (ENCOURAGED) The situation is even stranger than this: two nights ago - no, last night, last night - so much has happened ... I had a dream which actually anticipated these terrible events. Where was I ... Would you like another cup?

MRS PRITH: Yes, please, I would.

WISBICH: Let me get it for you.

(HE GETS UP. SHE
WATCHES HIM.)

HE WALKS TO THE
COUNTER, WHERE
MISS LEVY - WHOM
WE HAVE SEEN IN
THE ART CLASS -
IS BEING ENGAGED
BY THE LADY CASHIER)

(On to page 38.)

Telecine

CASHIER: (TEASE) Burning
the midnight oil, are you ducky?

MISS LEVY: (LAUGHS IT OFF)
What do you mean, it's only nine
fifteen. I make it quarter past.

CASHIER: (HEAVY WINK) When
does Dr. Kermansky's class finish,
let me see.

(MISS LEVY DEPARTS,
CHAFFED, STILL
LAUGHING

WISBICH'S TURN
NEXT, WITH HIS
TWO CUPS.

THE BELL/SNAP
OF THE TILL)

What's the matter ... Something
wrong? I gave you a fifty p.
piece.

WISBICH: Yes, that's right.

CASHIER: Because you'd think
I'd given you the wrong change
or something.

WISBICH: No, not at all, what
gives you that idea?

CASHIER: Go on, check it, if
you don't believe me.

WISBICH: But I am sure ...
You are being very rude, you
know.

CASHIER: Fifty p. Ten. Ten.
Ten. And four. Satisfied now?

WISBICH: (RETREATING) Really, as if there wasn't enough strife in the world.

CASHIER: Oh, no - no, some people have all the answer ...

(WISBICH IS HURT)

(TO DISTANT MISS LEVY, BRIGHTLY)
He's here, ducky.

(MISS LEVY TURNS,
DR. KERMANSKY HAS
COME IN. SHE
FLIES TO HIM.

LADY CASHIER IS
FULL OF JOY)

WISBICH: (PREOCCUPIED, TO MRS PRITH) In any case, in that story - if you remember - the man is on the verge of total collapse, he is simply going mad. At least, this is the outcome at the end when he is confronted by a psychiatrist - I don't know what they were called at the time, I don't think they were called psychiatrists - who is himself. He turns out to be his own psychiatrist. Well, thus is palpably untrue. Also, it can be argued, that it is all taking place in his imagination. The man is disintegrating, and the sequence of events is really a breakdown of his whole personality. I mean, I think it's a magnificent story. But it is exaggerated for the purposes of narration... When this appalling thing began to happen to me, I wondered, am I imagining it, have I - to put it bluntly - adapted the great Russian story to my own use? I know you will understand, Mrs. Prith, because you are a sensitive person, I know this.

MRS. FRITH: Oh, oh ...

(SHE HAS KNOCKED
HER CUP OF COFFEE
OVER: IT WAS
STILL ALMOST FULL.
THEY ARE MOPPING
IT UP:
HE WIPES HIS HAND--
KERCHIEF)

It could have been worse, I suppose.
It hasn't gone on your suit.

WISBICH: No, no. Shall I get
you another?

MRS. FRITH: No, please don't,
thank you.

(SILENCE)

One can be in such a situation
without being aware of it, and
then it's incredible what one can
make out of a mere trifle. I am
going to be quite brutal with you.
I do not think that necessarily
the man you speak of is your exact
double at all. Perhaps he doesn't
even look like you. But your
imagination needs him. That's what
happens in dreams. I have attended
Dr. Pinkus's course in Psychology,
I wish you had.

WISBICH: I could not get away on
two evenings a week. My wife is
very understanding but, no - she
would not have stood for it.

MRS. FRITH: We need our dreams,
and - our need is so great - if
we have not been able to dream to
the end, so to speak, we transfer them
to the day's reality. You could
not dream enough; your dreams
have spilled over into the day's
reality. (cont...)

MRS. FRITH: (Cont) That is
all. Please.

(MRS FRITH MAKES
DESPERATE GESTURES
WITH HER HANDS)

I know one mustn't say to a sick
person pull yourself together
because they can't. I know that.
But I wish you did.

(SHE OPENS HER
BAG, TAKES OUT
A PACKET OF
CIGARETTES)

WISBICH: I don't smoke, as you
know, I haven't got a light.

MRS. FRITH: I try not to smoke.
But when I am excited, unfortunately
...

WISBICH: Let me do it for you,
please.

(HE DOES, WITH
HER MATCHES)

My colleague - Mr. Hazelhurst -
agreed with me that Marvin, the
new man in Personnel, that the
resemblance was indeed striking.

MRS. FRITH: Mr. Wisbich, he may
have been humouring you.

(HE BANGS THE
TABLE SUDDENLY)

WISBICH: You mean that all this -
because of what you've been through
- you are very kind you know, that
these phantoms ... (cont ...)

Telecine

WISBICH: (Cont) The man does not exist. You see, it is true - I have not been entirely happy recently, true - true. My domestic situation is, well, every marriage has its ups and downs, but ours has entered - the sere and yellow leaf. Mrs. Frith I am no longer certain that my wife loves me. And there are certain disappointments ... I appreciate that she may be disappointed. Things have not worked out ... I have mentioned Mr. Hazelhurst. We joined the firm together, he is in a position now of considerable responsibility - grade five - we are all graded, like eggs. I have unaccountably slipped to grade three. I read a great deal, of course. This gives me a lot of satisfaction. It was once my ambition to read the complete works of the celebrated Russian novelists. I find their world very close to my heart ... No, no, the turning point has been my tragic conflict with the Job Evaluation Man. This has been the single most serious irritation ... You are laughing. I am laughing, too. You see, you have made me laugh ... Yes. Yes. You must be right. It's all in the mind. Would you say I have made a fool of myself irrevocably in the eyes of my colleagues. As for the man who was singled out by Mr. Bradshaw - did you observe anything uncanny about him?

(SHE SHAKES HER
HEAD)

Nothing ... You see. Mrs. Frith, I am laughing at my own weakness, my absurd anxiety. You have helped me immeasurably. Thank you.

MRS. FRITH: Mr. Wisbich, it's only because I remember myself, if you should want to speak to someone -

Telecine

-44-

WISBICH: No, it won't be necessary. What for? You put it very well; that the contents of our dreams spill over, not the other way round, into the day's reality. That which we cannot bear. One talks so rarely about anything that matters ...

MRS. FRITH: I am separated from my husband, and my son is in boarding school. I do not get the opportunity either.

(SILENCE)

WISBICH: People ought to -

MRS. FRITH: What, Mr. Wisbich?

WISBICH: Confide in each other more.

MRS. FRITH: Yes, they must not be afraid.

WISBICH: I must say, what he painted, this - character - impressed me at the time. But, if you asked me now, I find in retrospect, I find it entirely pathetic. For somebody who is supposed to be good.

(HE BLANCHES,
GRIPS THE SIDES
OF THE TABLE)

MRS. FRITH: What's the matter ...?

WISBICH: But how do you explain the brushes. Hm?

-44-

Telecine

(MRS. FRITH IS
AFRAID, AGAIN)

WISBICH! No, no, no.

(HE LAUGHS)

They were standard.

(SHE IS LAUGHING,
TOO.)

AT THE OTHER END
OF THE CANTEEN,
MISS LEVY IS
LEAVING WITH MR.
KERMANSKY)

Ext. Street, Night.

He is walking up to
his house. Night.
Brightly lit windows
downstairs. Also,
a light upstairs.

Somebody's shadow,
perhaps.

He wonders momentarily,
then shakes himself
free. Indeed, there
is no shadow now.

END TELECINE. Join to Sc. 15. P.46.

Crane down.
panning up to
2s. JESSIE &
MARY R. f/g.

JESSIE AND HER
FRIEND MARY.

GOOEY MUSIC ON
RECORD PLAYER,
PRETTY SOFTLY THOUGH.

MARY: Whoever's that?

JESSIE rises
& exits.

(SHE GETS UP,
AND WALKS OVER TO
DOOR)

H/A 2s. in
Hallway

JESSIE: You would, you will forget
your head next.

JESSIE: Mary - you know -

3s. as MARY
rises R.O.F.

MARY: Hallo, Tom.

(1 next)

(32 on 3)

JESSIE: You missed a marvellous film, didn't he? I am not saying this just to make him jealous, am I?

33. 1 C
MCJ MARY

MARY: Yes, you did, it was super

34. 3 C
3s. a/b

WISBICH: I am just going to put these away, and come down

35. 2 C
M2s. JESSIE & WISBECH

JESSIE: Yes, be a little sociable. I never see him.

36. 1 C
a/b reaction

37. 3 C
a/b

WISBICH: Well, you know me, Mary. All work and no play.

38. 1 C
a/b

MARY: Oh, go on, he's a tease, isn't he?

39. 2 C
MCU JESSIE

40. 3 C
W/A. As JESSIE & WISBECH exit, Hold MARY's sit.

JESSIE: Have you eaten anything? I have left something for you, I'm going to warm it up.

WISBICH: No, I have eaten.

JESSIE re-enters

MARY: Tom can look after himself, see.

Hold her fwd. to sit. 2s.

JESSIE: He can't, really.

(WISBICH GOES,
SMILES -
PLEASED)

Don't go into the bathroom. Sean's in there. He makes me feel ashamed I listen to this music. Well, that's not right is it? He likes it classical. I like a bit of romance, don't you?

RECORDING BREAK: SC. 17 RECORDED NEXT

42. 1 D 16. INT. BEDROOM. NIGHT Boom A. pos.1
 CU WISBECH.
 Loosen to MS
 He rises
 o.o.f.
 (WISBECH IN BEDROOM.
 TAKES OFF TIE, LOOSENS
 WAISTCOAT)

43. 5 C 16a. INT. LANDING. NIGHT Slung mic?
 MLS WISBECH
 framed in doorway.
 Hold him out onto
 landing, panning R. (WALKS OUT, STANDS
 to MS. IN THE PASSAGE BEFORE
 OPENING DOOR OF STUDY.
 SWITCHES LIGHT ON AS
 HE DOES SO)

44. 4 A
 MS WISBECH
 entering
 'Double's'
 legs R. f/g.
 on bed. 16b. INT. STUDY. NIGHT Boom B. pos.1

(Insert shot 1: MS SEAN)

(THE MAN, HIS
 DOUBLE, IS SITTING
 ON THE SOFA, LEANING
 AGAINST THE WALL.

45. 4 A
 a/b
 Tighten to
 CU WISBECH

WISBECH: What - what -

As he moves
 fwd:

(Insert shot 2: MCU SEAN)

(HE MOVES TOWARDS
 THE MAN. THE MAN IS
 GRINNING AMIABLY.

46. 4 A
 a/b CU. WISBECH STRETCHES OUT
 HIS HAND AS IF HE WERE
 GROPING FOR SOMETHING,
 SHUTS HIS EYES, HIS HEAD
 SWIMS)
 He drops o.o.f.

RECORDING BREAK

Join to end of Sc.16.

41. 3 0

2s. JESSIE
& MARY

They rise
o.o.f.

17. INT. LOUNGE. NIGHT

Boom A. pos.3

(THE WOMEN HEAR
THE THUD OF A
FALLING BODY.

THEY RUN UPSTAIRS)

SC. 16. RECORDED NEXT. P.48.

RECORDING BREAK

Boom A.pcs 1

47. 5 C
CU WISBECH

18. INT. BEDROOM. NIGHT.

(HE IS LYING IN BED,
OPENS HIS EYES.

HIS G.P. - DR.
FORTESCUE - IS
TALKING TO HIS WIFE)

48. 1 D
3s. WISBECH L.
f/g onto JESSIE
& DR. FORTESCUE

FORTESCUE: I'll want him to have
a cardiograph naturally. No reason
not to. But at the moment I
can't see/... It may be a touch of
diabetes. Give me a ring in the
morning, anyway.

Hold DR.fwd.to
sit in R. f/g.
WISBECH L. f/g.,
JESSIE c.b/g.

WISBICH: Doctor.

FORTESCUE: Yes?

WISBECH: What exactly

FORTESCUE:
You have just passed out. What
have you been up to? I have given
you an injection to calm you down
a bit, so that if you feel a bit
sleepy, that's all it is.

WISBICH: What should I do?

(5 next)

(48 on 1)

FORTESCUE: Take it easy.

WISBICH: It's not - the old ticker.

JESSIE: Immediately he thinks it's the old ticker. Proper little hypochondriac, aren't you?

FORTESCUE: No, no, I shall have you examined thoroughly, of course. But - although, at your age, how old are you now?

WISBICH: Forty er ... two.

JESSIE: Three!

FORTESCUE: Did you feel faint at all during the day?

49. 5 C
CU WISBECH

WISBICH: No.

50. 1 D
a/b 3s.

DR. moves o.o.f.

(SILENCE)

FORTESCUE: I think you ought to get a bit of a rest now.

51. 5 C
MCU WISBECH

(FORTESCUE WANTS TO
LEAVE. WISBICH
CALLS JESSIE)

WISBICH: Where is Roberta?

JESSIE: She's asleep.

WISBICH: No, she's still up. I heard her voice. Ask her to come in.

52. 1 D
3s. WISBECH L.f/g,
onto DR. & JESSIE
R. b/g.

JESSIE: She has to go to school tomorrow morning.

(5 next)

(52 on 1)

WISBECH: Ask her, or I'll smash that lamp.

JESSIE: Oh, oh, Hercules. Mr. Atlas. One minute he faints away, the next he wants to bring the house down. You make me feel ashamed in front of the Doctor. (CALLS) Roberta.

(SHE AND FORTESCUE
EXIT)

ROBERTA: (VOICE) What is it, mum?

53. 5 C
MCU WISBECH

JESSIE: (VOICE) Your father wants you./ He has been pretty bad tempered, and that sort of thing...

19. INT. STAIRS AND HALL. NIGHT.

(oov)

54. 1 D
WISBECH L.
f/g. onto
empty door
R. b/g.

JESSIE: We were having a nice chatty evening with some friends who'd popped in, and - suddenly - thud - it gave me a turn. I can tell you./ How's your wife, Doctor?

FORTESCUE: I am afraid she's not too good.

JESSIE: Oh, I am sorry to hear it.

FORTESCUE: She might have to go into hospital.

JESSIE: Fancy that, what with?

(5 next)

(54 on 1)

FORTEBSCUE: Thank you.

See ROBERTA enter
R. b/g.

(COAT?)

20. INT. BEDROOM. NIGHT.

(THE END OF THE
CONVERSATION PERHAPS
OVERHEARD IN THE
BEDROOM)

ROBERTA: (IN THE DOOR) What do you
want, dad?

55. 5 C
MCU WISBECH

WISBICH: To see you.

56. 2 D
MCU ROBERTA

(SHE MOVES A
STEP OR TWO)

Ask me how I am.

57. 5 C
a/b ROBERTA: How are you, dad?

WISBICH: I am not very well.

58. 1 D
2s. Hold
ROBERTA fwd.

ROBERTA: There.

(SHE REARRANGES
HIS PILLOW)

59. 5 C
a/b I hope you get better.

WISBICH: Yes, of course, I shall.
We shall fly our bird again.

60. 1 D
2s.

(2 next)

(60 on 1)

ROBERTA: When?

Hold ROBERTA
away

WISBICH: Next weekend.

ROBERTA: All right.

(PAUSE. SHE WALKS
BACK)/

61. 2 D
MCU ROBERTA

I've painted a face on it./

62. 5 C
MCU a/b

WISBICH: Whose?/

63. 2 D
a/b

ROBERTA: Oh, just anybody's./

64. 1 D
3s.

(JESSIE COMES BACK)

What did the Doctor say?

JESSIE: He mustn't run around so
much, it might kill him./

65. 5 C
MCU WISBECH reaction

66. 1 D
a/b ROBERTA
exits. Hold
JESSIE R.

ROBERTA: Goodnight, mum.

(SHE GOES. SILENCE)

67. 2 D
MS JESSIE
sitting. See
WISBECH in mirror.

JESSIE: Our marriage's no great
shakes, is it?/ The way Sean and
Mary get on - it's fabulous, really
- a woman likes to be treated firmly
but with consideration. I am sorry
you didn't meet him. He's got the
cutest moustache... I don't think
Mary appreciates him enough./

68. 5 C
CU WISBECH reaction

(HE PRETENDS TO BE ASLEEP)

69. 2 D
a/b
Slow tighten to
CU.

And d'you know,/ we both used to go
to the same spot for our holidays
we were kids, Llandudno. When

Boom C. pos. 3.
Boom A. pos. 5
DAY.

142. 1 G
CU GRANDMAN

21. INT. GRANDMAN'S.

Pull back to MS

WISBICH: I will not tolerate the man, - he may be personnel - he is interfering with my work.

GRANDMAN: In what way?

143. 2 F(thro' trap)
2s. WISBICH
facing R. b/g.

WISBICH: I have been away one day, one solitary working day. I come back, my desk has been rifled.

144. 1 G
MS a/b

GRANDMAN: Rifled? Has anything been removed?

WISBICH: No, but everything's been turned upside down.

145. 3 D
MS WISBICH

GRANDMAN: And you suspect McKenna.

WISBICH: I do not suspect. I know, sir.

GRANDMAN: Have you spoken to him?

WISBICH: No, no. But I have seen him. He had a grin as wide as a door.

146. 1 G
a/b

GRANDMAN: He has come to us with the highest recommendations from the Merseyside End.

147. 2 F
2s.

(1 next)

(147 on 2)

WISBICH: I have never had any time for our Merseyside End, you know this.

GRANDMAN: Wisbich, you are being impertinent, and you're wasting my time.

WISBICH: I am sorry, sir. But nothing can flourish in such an atmosphere.

148. 1 G
O/shoulder 2s.

GRANDMAN: What atmosphere? What are you grizzling about?

149. 3 D
CU WISBECH reaction

150. 1 G
a/b. WISBECH
sits R. f/g.

WISBICH: There is a conspiracy of silence surrounding my situation.

GRANDMAN: Please explain. I may be naive.

151. 2 F
o/shoulder 2s.

WISBICH: McKenna is after my job. I will say nothing here about his appearance.

GRANDMAN: Really?

WISBICH:

Twice now I have seen him sit in my chair.

152. 1 G
a/b.
On Q. zoom
into MCU GRANDMAN

GRANDMAN: Last week, it was the job Evaluation Man, today, it's McKenna. Do you think everybody in the world is after your miserable job?

153. 2 F
Tight o/shoulder
2s. fav. WISBECH

miserable
WISBICH: The job - you said it yourself, Sir,
is what you make of it.

154. 1 G
a/b

(2 next)

(156 on 3)

157. 1 G
MCU GRANDMAN react.
158. 2 F
o/s 2s. see desk top.
159. 1 G
o/s 2s.fav.GRANDMAN
160. 2 F
a/b.
Slow zoom into
MCU WISBECH
161. 1 G
a/b
Slow zoom into
MCU GRANDMAN
162. 2 F
MCU WISBECH
163. 1 G
a/b
164. 2 F
a/b
165. 1 G
o/s 2s. Hold rise R.f/g.
- WISBECH: Liverpool ... Merseyside ...
Mr. Grandman, Sir, for many years
I have suffered, without a peep out
of me, the machinations of Mr.
Hazelhurst - and yourself, yes, yes
I failed at stopping me/attain the
position to which my experience and
ability entitle me./ I have been
pushed into claims, and then onto
salvage. The ground was cut from
under my feet./ Strange and ...
deleterious messages - meaning
uncomplimentary - I do Ximenes, as
you know, perhaps/- and I read, I read
a great deal, Sir - have been left
for me at my home. At the Christmas
Party, two years ago, somebody -
I do not want to go into this now -
suggested to my wife that I was being
kept on here solely on account of my
exceptional ability with figures,
which was saying you the price of
another adding machine./ But I
clenched my teeth. I said nothing.
You therefore introduced a Job
Evaluation Man, by the name of Miller
- a made up name if ever I heard
one - to make my life a misery, and
humiliate me still further ... And
as this still did not do the tuck
- was not enough to make me throw
in the sponge and cease the unequal
struggle -
- finally - last week - a man was
brought into the firm / a man of
Irish extraction, from Bootle on
Merseyside, which is not only the
home of our parent company but also
my wife's native city - a man bearing
the name of McKennabut who in looks
and demeanour is - how shall I put
it - my perfect double. (Cont...)

(2 next)

(165 on 1)

			<u>WISBICH:</u> (Cont) This man ... is being preferred to me. He sits in my chair -
			- he is trying it on for size - and you, Sir, look on and do nothing about it. That man is not interested in personnel. That man is destined to take my place in salvage, whereupon / no, no, let me finish,
166.	2	F	
			MCU WISBECH standing
167.	1	G	
			a/b. Hold G's rise
168.	2	F	
			a/b
169.	1	G	
			a/b
170.	2	F	
			a/b
171.	1	G	
			a/b
			<u>GRANDMAN:</u> Wisbich, you are delirious.
172.	2	F	
			3s. as TESSA enters R. b/g.
			<u>WISBICH:</u> Hazelhurst and McKenna went to the same school together, I wouldn't be surprised.
173.	1	G	
			a/b reaction
174.	3	D	
			MS TESSA. she exits
175.	1	G	
			a/b WISBECH sits. GRANDMAN moves o.o.f.R.
176.	3	D	
			M. tight 2s. Track back with GRANDMAN, craning up. holding 2s.
			- sentiment, contrary to popular belief, plays an important part in business. But not overwhelming.
			<u>WISBICH:</u> Then you have never listened - have you, Sir - the small voice of despair?

(1 next)

(176 on 3)

GRANDMAN: Have you been in the Army?

GRANDMAN in R.
f/g., tighten
frame.

(WISBICH HASN'T)

Track in after
him as he moves
away.
Crane down,
frame WISBECH
seated L.f/g.
Hold GRANDMAN
to him M2s.

Mmr. I was in Cyprus with the
Greens. A national service lad lost
his nerve, name of Sparrow. The
M.O. wanted him to go sick,
treatment, all that rubbish.
I liked the lad. I said, I am
going to promote him to acting
corporal instead: he took out a
patrol into Nicosia, the same night,
and was dead two hours later.
Where was I...Ah...I don't believe
in psychiatrists, Wisbich. Keep
away from those people. McKenna
doesn't resemble you, in any way.
My advice is, pull your socks up,
or you are going to make yourself
ill. Go to Liverpool, today.
Hm?/ Get the Sawicki business
finished and done with. A change
will do you good.

Hold their
rise.

177. 1 G
M2s.
Hold them fwd.
to tight 2s.
fav.GRANDMAN

(WISBICH STAGGERS)

Take the mini, why don't you. Don't
go by train. Concentrate on the
road.

178. 3 D
Tight o/s 2s.
fav.WISBECH

WISBICH: Yes, I'd like to.

179. 1 G
a/b
WISBECH exits.
Hold GRANDMAN.
He turns

(SILENCE)

GRANDMAN: What could be better?
Remember Sparrow. (cont...)

180. 3 D
LS GRANDMAN moving
L. tabs f/g.

(WISBICH GOES./

181. 2 F
2s. as TESSA
moves to desk

GRANDMAN SITS,
EXHAUSTED, CALLS
SECRETARY, TESSA.
(SHE BREEZES IN)

182. 3 D
MCS GRANDMAN

(2 next)

Boom A. pos. 4

193. 4 C 22. INT. CENTRAL POOL. DAY.

Mrs. WISBECH
& HAZELHURST
walking fwd.
to office R.

WISBICH: Yes, I am going to
Liverpool, later on.

HAZELHURST: There is a very
good inter-city service.

WISBICH: No, I am going by car.
As long as I miss the traffic.

HAZELHURST: Where are you staying
in Liverpool, the Universal?

WISBICH: No, with Mrs. Grimshaw.
I always have in the past. I have
to collect my papers now...
Excuse me. / You haven't seen the
new man, by any chance?

194. 1 F
Reaction M2s.
Desk R.f/g.

195. 3 E
o/s2s. fav.
WISBECH

HAZELHURST: McKenna, no, I think
he's gone out,

HAZELHURST: You weren't well on
Friday.

WISBICH: I have got over it.
If...if yousee him.

tell him that I have gone to Liverpool.
no that I am going, but - gone. /

196. 4 C
Tight 2s.

HAZELHURST: Is he looking for you
then?

(1 next)

(196 on 4)

WISBICH: Hazelhurst.

HAZELHURST: Yes?

197. 1 H WISBICH: Do you want to see me
CU HAZELHURST dead?

198. 3 E HAZELHURST: What in heaven's name...
CU WISBECH

199. 1 H WISBICH: You don't keep a razor
a/o in the office, by any chance?
H:What? W: An electric shaver.

200. 4 C HAZELHURST: No. Hall e has one,
a/b I think...

See WISBECH
away L.b/g.

(WISBICH WALKS
OVER TO LOFTHOUSE'S
DESK.

Pick up
TESSA.L.b/g.
Track in
after
HAZELHURST
to 2s.with
TESSA.
Hold TESSA
LOF as
HAZELHURST
goes to R.b/g.

HAZELHURST LOOKS
AT HIM IN AMAZEMENT)

Boom C.pos.2

TESSA: Can you come and see Mr.
Grandman, please.

HAZELHURST: Now?

TESSA: Yes.

WISBECH
passes thro'
frame R.
Hold HA ELHURST
wd. to R.f/g.,
crabbing R.
as TESSA moves
to L. b/g.
See her legs.

HAZELHURST: Yes, all right. I just
want to put these away.

(WISBICH AS
HAZELHURST WALKS
PAST HIM)

WISBICH: Is it two hundred and twenty,
or the other one?

HAZELHURST: It's two twanty everywhere
now.

WISBICH: For some reason, I didn't
shave this morning.

TESSA: Mr. Hazelhurst.

(182 on 3)

183. 2 F
a/b

GRANDMAN: (cont) Do we drive them
too hard? Or is it something in the
air we breathe, pollution?

184. 1 G
2s. GRANDMAN
sits.

TESSA: Hm?

GRANDMAN: What is your opinion
of Mr. Wisbich?

TESSA: He is - why do you ask?

185. 2 F
a/b

GRANDMAN: Because - I can't think.

186. 3 D
MCU GRANDMAN

TESSA: He is frightfully - no,
I can't either.

187. 2 F
a/b

GRANDMAN: Melancholy?

TESSA: He's a bit dopey, yeah.
It's eleven o'clock. Your medicine.

188. 1 G
a/b
TESSA breaks
fwd. R.O.F.

(PILLS. WATER)

GRANDMAN: Thank you.

TESSA: Thank you.

GRANDMAN: I wonder when our
generation is gone, will the next
one go through the same agonies?

189. 2 F
a/b

TESSA: I am sorry, I don't get it.

190. 3 D
MCU GRANDMAN

GRANDMAN: Your skirt's got hitched
up.

191. 2 F
a/b

TESSA: Where? Sorry? Where?

192. 3 D
a/b

GRANDMAN: No, it hasn't. Please
forgive me.

RECORDING

BREAK

W.B.O.

TELECINE 5: INT. WASHROOM

WISBICH IS GAZING
AT HIM: HE DOES
NOT RETURN THE
LOOK)

WISBICH: You think you can scare
me - that - that - that that every-
thing you do - you imagine - is so
much better than what I am capable
of. I know what you think of me.
I know your premeditated, mechanised
ways. You have come because you
think I have failed. I have failed.
You don't open your mouth. Naturally.
But this is the coward's way.
You cannot fault any particular
aspect of my work, or my life.
What? Hm? And what is more,
I question the very premise -
I don't know if you understand
the meaning of premise - premise -
stop looking with those dead eyes -
you have dead eyes - what I want to
question is your right to try and
displace me while I am still alive.

(PAUSE.

MARVIN DOESN'T
REACT)

How dare you, in fact? Who are
you? I am going to Liverpool this
afternoon. I happen to know -
you have been snooping around,
finding out about me under the
pretext of researching into our
staff. Well, I have dug up a
couple of facts about you, too -
it's not all one way - you have
been staying with Mrs. Grimshaw -
which is where I was staying when
on loan to Merseyside. That's
where you have learnt about me.
Oh, it has been a dastardly scheme.
But I am going to surprise you,
I have allies too. Where? In the
very hole where they found you.
You know as well as I who Mrs.
Grimshaw's sister is: she is
Grandman's mother-in-law. Grimshaw
was a Victorian painter - you wouldn't
know - although you might - people
credit you with extraordinary gifts.

(cont...)

Telecine

WISBICH: (cont) Oh, you have -
zest, ability and the knack of
getting to the top. I can see this.
I want you to know, I spit on
these attributes...I despise
these attributes. If you think -
ha, ha - that I am just going
to lie down and die, or disappear,
to please you, you can think
again. anyway, now that I see
you close...of course, I realise,
there is a fundamental difference
between us. Your disguise, Sir,
is imperfect. There are certain
details which immediately give
you away. Your moustache, for
instance. What a mistake to make,
I suppose you haven't got rid
of it - I mean, it's a slight
thing. Good God - because of your
extreme vanity. My wife is very
fond...No wonder people were
looking at me in astonishment.
How could I be so foolish? You
are a bad imitator, Sir. Wholly
unprofessional... What are you
doing?

(FOR AT THAT
MOMENT, 'MARVIN'
GRABS WISBICH'S
ELECTRIC RAZOR)

I will stop you. I won't allow
it. It's not mine...

(THEY STRUGGLE.
'MARVIN' IS JUST
ABOUT GETTING THE
BETTER OF IT,
WHEN SOMEBODY
ENTERS THE
WASHROOM)

MARVIN: Shh.

MAN: Hullo, Wisbich.

WISBICH: Hullo...

Telecine

(MARVIN IS HOLDING
THE RAZOR)

MAN: (WALKS ON) Are you going
up North, somebody told me.

WISBICH: Yes. Yes. I am
leaving in a few minutes.

MAN: Will you take an envelope
for me for Bill Emdy.

WISBICH: Yes, sure.

(THE MAN HAS
GONE OUT OF
VISION.

'MARVIN' IS
SHAVING: WISBICH,
BECAUSE OF THE
MAN'S PRESENCE,
IS POWERLESS TO
PREVENT IT)

MAN: (VOICE) Funny character,
Emdy. Used to be in the meat trade.

WISBICH: I didn't know.

MAN: Yes. Had a chain of
butcher's shops, something went
wrong.

WISBICH: No, I had no idea.

(THE MOUSTACHE IS
GONE.

IT WAS A VERY LIGHT
MOUSTACHE.

'MARVIN' PUTS DOWN
THE RAZOR)

MAN: Do you know Emdy?

WISBICH: Yes, I have met him.

(MAN PASSES AT
THE BACK)

MAN: I'll get it ready for you.

(EXITS.

THEY ARE ALONE,
AGAIN)

WISBICH: Get out of my life.
I can't bear it. Get out.
Get out. Get out.

('MARVIN' IS
GRINNING AT HIM)

Oh, God, I will kill you.

(SUDDENLY 'MARVIN'
SPITS AT HIM,
SPITTING WITH A
DRY MOUTH)

No, don't do that - it's something...
Don't. I cannot bear vulgarity.

(AS IF HE WERE
TRYING TO PART
A CURTAIN)

(SHOUTS) Listen, there can't
be two of us, it's an untenable
situation. You must see what you
are doing, to me, why do you do it?
(cont...)

('MARVIN' TURNS
AWAY FROM HIM,
PUSHES HIM)

Telecine

WISBICH: (cont) I will give you what you want, what do you want? Salvage? You can have it. I am not clinging to my position here... No, no, no. Only I never - never want to see you again - do you understand? I beg you. Don't run after me. Yes, contrary to general opinion, I abominate the place. I shall be glad to go. I will speak to Grandman myself... But I don't want to be harassed. Let me exit with dignity. That's all I ask. Why are you being vindictive? I haven't done anything. I was here first...

(HE FALLS ON HIS KNEES)

What do you want, money? Look, I am grovelling before you, it's not too strong a word. How much? I can cash the mortgage, it's easily done... You can have my savings. And the house, too, if that's what you want. Will you leave me in peace? I have no respect for my wife, she can do what she likes... But hands off my daughter. There I draw the line. Do you hear? If you touch my daughter, I shall be a lion.

('MARVIN' IS LAUGHING)

What did you say...

(SUDDENLY, WISBICH IS GRAPPLING WITH HIM.

'MARVIN' DISENGAGES HIMSELF, TURNS ON A TAP AND PUTS HIS THUMB OVER IT)

One of us has to be reasonable, If you won't go away, I will... This is... Stop.

elecine

-69-

(THE WATER,
SQUIRTS ALL
OVER HIM)

WISBICH: (cont) I will do
anything, if you stop...We have
to come to an understanding.

(MORE WATER)

I bear you no ill will...Live
and let live...

(CHOKES. SPLUTTERS.
HE TRIES TO SAY
SOMETHING MORE,
PERHAPS ABOUT
MR. CLIVE JENKINS,
BUT CAN'T.

'MARVIN' HANDS
HIM THE ELECTRIC
RAZOR.

WISBICH RUNS OUT
OF THE PLACE)

END TELEVISION 5: JOIN TO Sc.24.

-69-

Boom A.pos.4

204. 4 C 24. INT. CENTRAL POOL. DAY.
M2s. LOFTHOUSE
& TEA LADY

See WISBECH
enter c.b/g.

Hold him fwd.

LOFTHOUSE: What's happened to you?

(WISBICH PREFERS NOT
TO ANSWER)

You're soaking. Do you want
to borrow a towel?

(WATER ON HIS JACKET)

WISBICH: No thanks.

LOFTHOUSE: It's chalk, no problem.
Happened to me the other day.

(WISBICH WALKS ON)

TEA GIRL: (VOICE BEHIND HIM)
Have you see Mr. McKenna

LOFTHOUSE: (VOICE) Yes, he was
here just a moment ago.

See HAZELHURST
in R.O.F. thro'
shot. Hold on him.
WISBECH o.o.f.R.

(OUTSIDE HIS PARTITION
DOOR)

HAZELHURST: (PASSING) Ok?

(WISBICH NODS)
WISBECH: Yes all right.

205. 1 F
MS WISBECH
entering

(5 next)

Noon B. pos. 3

206. 1 F 25. INT. WISBICH'S OFFICE DAY.
MS WISBECH
entering.
Pan him R.,
crabbing L., to
profile MS. See
envelope on desk. (HE DRAGS HIMSELF
TO HIS CHAIR, SITS,
HIS HEAD BRIEFLY
IN HIS HANDS. AN
ENVELOPE, SUDDENLY,
ON HIS DESK.
HE STARTS)
207. 5 F
o/s 2s. onto
LOFTHOUSE. LOFTHOUSE: That's
for Bill Emdy.
208. 1 F
a/b WISBICH: Oh, yes, thanks.
LOFTHOUSE: Give Bill my best.
209. 5 F WISBICH: I will.
a/b as
LOFTHOUSE exits. (THE MAN SHAKES HIS
HEAD, FUNNY GUY,
BILL EMDY, GOES OUT.)
210. 1 F
a/b WISBICH LOOKS ROUND
Tighten to HIS OFFICE)
CU.

RECORDING BREAK

TELECINE 7:

EXT. MOTORWAY/DAY/NIGHT

The mini, driving along

Traffic passes, including
a white mini just like his
own. He smiles

Drives in to car park of
service area.

The othermini is there.

He stops next to it.

Shakes his head.

ON TO PAGE 73. Telecine contd.

TELECINE 7 (cont)

We see WISBICH, through the wide windows of the place, go up to the counter and walk away with a cup of coffee.

He is making a phone call, ROBERTA's voice will be heard only on the phone.

WISBICH: Mummy not in, then?

ROBERTA: She's gone over to have a chat with Mary.

WISBICH: And left you all alone?

ROBERTA: It's only for a few minutes. Anyway, I am reading. The kite's got unstuck.

WISBICH: I am sorry to hear it.

ROBERTA: I've put it together again. Will you be home on Sunday?

WISBICH: I shall be back tomorrow night, silly. Whose face did you paint on it?

ROBERTA: Yours.

He smiles.

He walks out of the cafeteria.

The other mini isn't there. He notices this almost with regret.

But when he drives past the fuelling area, he sees it standing at a petrol island.

TELECINE 7. (cont)

He checks his gauge.
Still half full.
Nevertheless, he draws
up behind it. The
other mini however is
now ready, and, almost
at once departs.

Motorway again.
He feels more relaxed
than for a long time.
He sees the other mini
in front of him,
going more slowly now.
Draws level. Looks,
amused, perhaps to
wave to the other fellow.
The other fellow is
himself ...

He accelerates, panic
stricken, but the
other man will not be
shaken off. He finally
steals himself to cut
in front of the
other car. Blindly,
races on. But soon,
the other mini is with
him, again, on the
left, this time.

Dusk.

LONG SHOTS of the
motorway. Lights going up
in the grey landscape.
Signs of a road going
off the motorway.

The two minis now follow
each other. WISEBICH thinks
he is going to be clever,
accelerates, and, at
the last moment, goes off
the motorway, through underpass,
and turns car in opposite
direction, back to London.

Bent double over the
wheel going hell for
leather. It is night now.
London. So many miles.
The lights of other cars.

TELECINE 7. contd.

He pulls into a layby.

Switches off lights.

Head in hands.

Suddenly he sees headlights
reflected in the rear view
mirror.

The other white mini
pulls up behind WISBECH.

He panics, revs engine
& pulls away fast.

Noise of crash over
shot of other mini.

WISBECH lays in car, with
eyes closing, hand grasping
steering wheel, blood runs
from mouth, hand drops away
from steering wheel.

End Telecine 7.

-75-

TO BE RECORDED FIRST ON
MONDAY 30TH

211. 5 F 27. INT. OFFICE. DAY.
MLS thro' GRANDMAN's door.
Track back, panning R. to WISBECH's door. Read legend on door.
Crane R. to see Office with SECRETARY of course, I will.
Hold her rise Crane L. ahead of her thro' door.
See 2s. with LOFTHOUSE
Track after her to look thro' GRANDMAN's door, as SECRETARY joins group.
(BRISK ACTIVITY. GRANDMAN & HAZELHURST AT ONE END.)
SECRETARY ON PHONE)
SECRETARY: No, he's not, I am afraid he's in conference. Yes, he is.
(SHE WALKS OUT. LOFTHOUSE IN.)
LOFTHOUSE: Looking for our friend?
SECRETARY: Where is he, oh, there he is.
(MCKENNA HAS JOINED GRANDMAN & HAZELHURST)

RECORDING BREAK

INSERT SHOTS FOR SC.9. wisbech's office.
(After shot 132)

212. 4 C
MLS MCKENNA R.
b/g., swivelling into shot. WISBECH's shoulder L f/g.
Hold MCKENNA's rise, panning him L.o.o.f.
WISBECH starts to follow
(after shot 133)

213. 4 C
MLS MCKENNA & HAZELHURST talking. TYPISTS f/g.

RECORDING BREAK

Boom A

3. 5 D 28. INT. LOUNGE & KITCHEN. NIGHT

MCS Record
Player

Crane up to
2s. JESSIE &
ROBERTA.

(SENTIMENTAL MUSIC ON
THE RADIO)

JESSIE (CALLS) Dinner's on the
table

(IT IS. TABLE SMARTLY
LAID. EVEN TWO CANDLES)

SEAN enters

JESSIE: (cont) Have you done your
homework?

Contain action
as directed.

ROBERTA: I haven't finished. I
am no good at figures. Daddy used
to help me.

JESSIE: Well, your new daddy can
help you just the same, you just
have to ask him.

(MAN'S HUMMING VOICE
DESCENDING THE STAIRS)

It's something you like, Sean.

(SEAN COMES DOWN. HE HAS
A PAPERBACK IN HIS HAND
WHICH HE THROWS DOWN.
ROBERTA Xs TO HIM)

Mix to:

Are you going to help her with
her maths, love?

4. 3 C
CU Book cover

Mix to:

(SHE NOTICES THE BOOK
LYING FACE DOWN,
DOSTOYEVSKY)

5. 5 D
a/b

Track L. with
them past divider
into kitchen.

What're you reading that for?
I bet its all twaddle.

As they sit,
crane up to H/A 3s.

(STILL HUMMING, HE
SITS DOWN. THEY
ALL SIT DOWN)

(Break next)

(5 on 5)

JESSIE:(cont) Shall we drive out
to the Cap and Feathers, later on?

(HE TWEAKS ROBERTA'S NOSE)

ROBERTA: Oh, its ok.

JESSIE: Isn't Sean marvellous,
he thinks about everybody.

ROBERTA: We have a date, anyway.

JESSIE: What date?

(LAUGHTER.

SEAN & ROBERTA FLAP
THEIR ARMS.

HE HAS HIS MOUSTACHE BACK.

THE WOMEN LOVE HIM)

RECORDING BREAK

JOIN TO TELECINE 8: & END TITLES.

TELECINE 8:

Ext. House. Night

White mini parked outside.

Ext. Hill. Day

MAN & DAUGHTER flying kite.

(Credits supered over)

End Telecine 8

"TWO IN THE MORNING"

Captions to be supered:

Over Opening Telecine:

1. Two in the Morning
2. by Leo Lehman

Over closing Telecine:

- | | |
|---|---|
| 1. Two in the Morning
by Leo Lehman | 9. Tea Girl
LOIS KENTISH
Girls on bus
PAM SCOTCHER
VIVIENNE COHEN |
| 2. Wisbech
PETER JEFFREY | 10. Film Cameraman
EUGENE CARR
Film Sound
IAN SANSAM
Film Editor
GRAHAM BUNN |
| 3. Grandman
JOHN NETTLETON
Hazelhurst
DONALD DOUGLAS | 11. Make up
SIDONIA WEBSTER
Costumes
VALERIE GREEN |
| 4. Jessie
VIVIENNE MARTIN
Roberta
CARRIE JONES | 12. Studio Sound
NORMAN CANLIN
Studio Lighting
ALAN HENDERSON |
| 5. Dr. Fortescue
RALPH NOSSEK
Mrs. Frith
MARIANNE STONE | 13. Script Editor
LOUIS MARKS |
| 6. Lofthouse
RICHARD DENNIS
Manager
FREDERICK HALL
Partner
JOHN GREGG | 14. Designer
ARCHIE CLARK |
| 7. Art Teacher
DAVID SINCLAIR
Mary
PAULINE STROUD
Cashier
ANNABELLE LEE | 15. Producer
INNES LLOYD |
| 8. Tessa
JUDY MATHISON
New Secretary
ANDREA ALLAN
Miss Levy
BERNICE SPIVAK | 16. Directed by
PAUL ANNETT

BBC Colour. |